

TABLE OF CONTENTS

	Page
FOREWORD - - - - -	iv
DYNAMICS - - - - -	iv
THE SLUR - - - - -	1
1st STRING NOTES THROUGH THE 12th FRET - - - - -	2
POSITION - - - - -	2
THE SHIFT-USE OF GUIDE FINGERS-THE LEFT THUMB - - - - -	3
SLUR EXERCISES - - - - -	4
UPWARD AND DOWNWARD GROUPS OF SLURS CONSECUTIVELY - - - - -	6
DEVELOPING DYNAMIC CONTROL - - - - -	7
HALF-STEP, WHOLE-STEP AND 1½-STEP SLURS CONSECUTIVELY- - - - -	10
COMPLEX SLUR EXERCISES - - - - -	11
SLURS ON THE LOWER FIVE STRINGS - - - - -	13
SIX STRING VELOCITY EXERCISE - - - - -	18
ORNAMENTS	
Acciaccatura - - - - -	23
The Double Acciaccatura - - - - -	25
The Appoggiatura - - - - -	25
The Upper and Lower Mordents - - - - -	26
The Turn - - - - -	28
The Inverted Turn - - - - -	29
The Trill - - - - -	32
REACH CONTROL DEVELOPMENT EXERCISES FOR THE LEFT HAND - - - -	35

FOREWORD

The present work is intended for the use of students who have had some training in basic guitar technique, at least on the elementary level. The development of the left hand through study of slur and reach control exercises should begin as soon as the student's aptitude and development permit.

The wide differences in innate ability, size of hands, and thoroughness of progress among individual students make it impossible to recommend a specific time or level for beginning study of this book. It has been found, however, that the practice of slurs usually may be introduced while the student is still studying the author's *Classic Guitar Technique*, Volume I. Few students can advantageously begin the present work much before assimilating the material through Etude 9, pages 49-50 of the book just mentioned. Reach control exercises are usually begun later, but in any case they should be started as soon as individual facility permits. In the case of the very young student, it is generally advisable to defer both slur and reach control exercises until a later stage of development.

The section on ornaments is a natural conclusion to slur studies and may be used as needed in conjunction with more advanced music containing grace notes.

DYNAMICS

The study of dynamics pertains to that area of musical expression concerned with the loudness or intensity of the sound produced.

Since the guitar possesses a comparatively limited practical dynamic range, the development of one's technique to the fullest extent in this area is extremely important. (Accomplished guitarists give the effect of a wide dynamic range through varying the intensity simultaneously with a radical change in tone color.) The guitar, along with the piano and harp, has the problem of producing dynamic effects only through the force with which each tone is sounded. No tone can be affected dynamically after the instant at which it is struck; the sound simply begins rather rapidly to die away. Our concern here, however, is not the dynamic treatment of single tones individually, but rather the development of dynamic control over a group of tones occurring in succession. A technique must be developed to produce the varying degrees of intensity necessary for a gradual, well formed crescendo (increase in loudness) or diminuendo (decrease in loudness) throughout a passage involving several succeeding tones.

Short figures of a repetitious nature such as the slur and reach development exercises contained in this book are most valuable in developing a good dynamic sense and control. The study of dynamics in conjunction with slurs begins on page 7. All reach control development exercises should be studied dynamically.

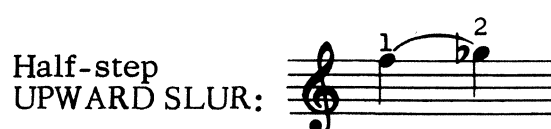
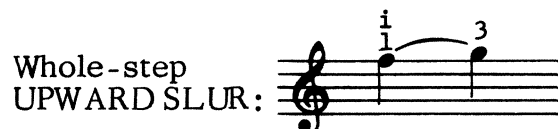
THE SLUR (Spanish Legado)

A slur occurs when the second of two tones is produced by the action of one of the LEFT FINGERS ALONE.

The two kinds of slurs are: The UPWARD SLUR and the DOWNWARD SLUR.

1. The upward slur is produced when one of the left fingers is made to fall very rapidly and forcefully upon the *higher* of two notes causing a tone to sound, as follows:

Sound only the first note with i:



Notice that slurs may be further identified by giving the *distance* involved between the two tones—in this case, whole-step and half-step.

Slurs are always marked with a curved line between notes of *different* pitch.

CAUTION! Distinguish between this mark when used as a TIE which occurs between notes of the *same* pitch.

2. The downward slur is produced when a string is *plucked with one of the left fingers* causing the *lower* of two tones to sound, as follows:

Pluck with 3, Hold 1



Pluck with 2, Hold 1



The slur is used in playing a progression of tones on one string as *legato* as possible. In cases where legato may not be the primary consideration, the slur is an effective device for applying accents of varying intensities to the first of two tones, the second tone being slurred. It can safely be said, also, that slurs are frequently employed simply as a means for executing successions of tones far more rapidly than would be possible if sounded with the fingers of the right hand. In this respect, slurs are highly effective in playing all kinds of ornaments and various scale passages.

When considered from the purely developmental standpoint the study of slurs is invaluable because of the demands made for strength and control of the fingers of the left hand. Slur study, therefore, serves a dual purpose and must be considered of utmost importance to the student of the guitar because:

1. Much music for the guitar requires frequent use of slurs. In fact, extended passages which must be played entirely with slurs appear in numerous compositions.
2. The systematic study of slurs is one of the most rewarding and beneficial of all exercises for the development of the left hand.

Slurs may be "played" for years and still not be done acceptably. More critical than any other area of left hand development, they require consistent and thoughtful emphasis upon careful training of the muscles involved in their execution.